

LIT2000: Introduction to Literature

Section 17B9, Class # 13436, Spring 2024

Instructor Name: Sophia Pan

Course meeting times & locations: MWF P3 (9:35AM-10:20AM) in MAT 0118

Office Location and Hours: Mondays and Wednesdays 10:30AM-11:30AM in TUR4309

Course website: Canvas E-Learning

Instructor Email: sp101girl@ufl.edu

Course Pre-requisite: ENC1101

Course Description:

This course examines the unique and changing role literature has played in individuals' lives and in society. It is centered on three deceptively simple questions: What is literature? Why do we write literature? And why do we read literature? It introduces students to a range of literary genres, from different countries and historical periods.

Among the primary aims of this course is to help students develop the critical skill of analysis and interpretation. Students will also learn how formal and stylistic elements as well as historical context shape the meaning and significance of literature. By becoming more skillful readers of literature and its contexts, students become better readers of the worlds that literature addresses, develop their ability to decipher meaning from language, and better understand their own interactions with science, technology, media, commerce, and politics.

Course Objectives:

In addition to gaining a deeper appreciation of the expressive potential of language and the varieties of literature, students will develop a broader cultural literacy and an understanding of the changing definition and role of literature in society.

Therefore, by the conclusion of the course it is expected that students will be able to:

1. Demonstrate knowledge of the content of specific literary works and the structures and conventions of different literary genres.
2. Produce original, critical readings of literary texts, using different methods of interpretation and analysis, while identifying and interpreting formal and genre-related elements in the texts.
3. Critically assess the variety of roles that literature has played historically and continues to play in the human experience.
4. Draw connections between literary texts and their biographical, historical, and cultural contexts of authorship and reading.

Required Texts: You may use any edition of the written texts (Kindle, paperback, hardcover, etc.). All other readings and/or supplementary materials will be provided either as PDFs via Canvas or as hyperlinks.

- *A Raisin in the Sun* by Lorraine Hansberry
- *Tomorrow, and Tomorrow, and Tomorrow: A novel* by Gabrielle Zevin
- *American Born Chinese* by Gene Luen Yang
- *The Magic Fish* by Trung Le Nguyen
- You must have access to the following films: *The Truman Show* (1998, dir. by Peter Weir), *In the Mood for Love* (2000, dir. by Wong Kar-Wai), and *Everything Everywhere All At Once* (2022, dir. by Daniel Kwan and Daniel Scheinart)

Grade Distribution

Assignment	Min. Word Count	% of Grade
Discussion Leader (1x during the semester)	None (more info on the requirements below)	20%
3 Open Response Posts	400 words for each post (1200 words total)	20%
Midterm Close Reading Assignment	800 words	20%
Final paper	1200 words	25%
Attendance + Participation	N/A	15%

Assignments

Open Response Posts (3 x 500 words = 1500 words)

- Starting in the 2nd week of class, you will be writing an open response post on any three (3) assigned readings of your choosing. Your post must be at least 500 words long, but you can write on *any* part of the text(s) you find interesting. For example, what are your initial thoughts? What did you like about the text? Are there any important quotes/topics/themes you want to draw attention to? Do you feel any confusion about the text? Are there any questions you'd like to raise with the class?
- **You may not submit a response post on a text/section of a text after we discuss it.**
- MLA, Times New Roman 12-pt font, double-spaced
- **Each post will be due by 11:59PM the day before we discuss a text via Canvas.**

Discussion Leader (1x during the semester)

- The sign-up sheet will be available during the 2nd week of class.

- Once during the semester, each student will lead a class discussion based on the week's designated readings. Before you lead a discussion, you will prepare a mini presentation in which you identify:
 - 1-2 themes that are presented in the text and/or any relevant background info about the text (author's intentions, historical/cultural context, interviews, articles, book reviews, etc.)
 - The quotes/moments that highlight your chosen theme(s)
 - 1-2 discussion questions that you have for the class
- **You will post your work on Canvas by 11:59PM the day before the scheduled class session**

Midterm Close Reading Assignment (800 words)

- This assignment will test students' skills in close reading on one text we have read prior to (TBA). Students will be expected to analyze a text carefully and develop an argument regarding the whole of the text through a close reading.
- No outside sources may be used for this assignment. The goal is for students to produce a strong conceptual argument supported by textual evidence.
- At least one (1) scholarly, critical source is required
- MLA, Times New Roman 12-point font, double-spaced
- Works Cited page needed
- **Due Friday, Oct. 27th by 11:59PM via Canvas**

Final Text Analysis (1200 words)

- This assignment acts as the final exam and is similar to the Midterm Close Reading Assignment but on a grander scale. You will be formulating an original argument about one (1) text we've read this semester, you will be relying on 1-2 scholarly, critical sources to help support your argument. In other words, through this research essay you will participate in a conversation with scholars who have discussed the text and/or ideas relating to the text and theme of the class.
- 1-2 scholarly sources are required
- MLA, Times New Roman 12-pt font, double-spaced
- Works Cited page needed
- **Due Monday Dec. 11th by 11:59PM via Canvas**

Course Policies

1. **You must complete *all* assignments to receive credit for this course.**
2. **Email policy:** The best way to communicate with me is via email. Please be aware that I check my email frequently on Mondays-Fridays from 9AM to 7PM but *sparingly* on weekends. Therefore, you should not expect quick responses from me if you email after 7PM on a weekday or during the weekend.

3. **Communication:** Communication is key when it comes to any issues or challenges you may be having that prevent you from participating in class weekly, turning in an assignment on time, or impact your overall performance in class. Communicating with me as early as possible when confronted with an issue will ensure that I can work with you to maximize your success in the course.
4. **Attendance:** This is a lecture + discussion-based course -- therefore, attendance is mandatory.
 - You will automatically fail the course if you miss **two weeks** of class (failure *at* the **sixth** 50-minute absence).
 - You will earn a lowered course grade after **three** unexcused 50-minute absences.
 - Absences that are exempted will be due to university-sponsored events, such as athletics and band, religious holidays, quarantine, illness, or serious family emergencies. For absences due to illness, I require a copy of a signed doctor's note.
 - Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.
 - **Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.**
 - i. No matter what -- send me an email before class, letting me know that you'll be missing class and stating why you'll be missing class.
 - ii. If you're ill, and you feel like you'll have to miss multiple classes, **please send me a doctor's note.**
5. **Tardiness:** I will excuse tardiness if a student is either a few minutes late or if they let me know in advance that they will be late (i.e. sending me an email).
6. **Participation:** You are responsible for actively attending and participating in class workshops and discussions, including offering insightful questions or commentary. Points may be lost if you are frequently inactive in class conversations.
7. **Classroom Behavior:** Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.
8. **UF's policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>
9. **Mode of Paper Submissions:** Papers are due at the beginning of class or online at the assigned deadline. All papers will be submitted as MS Word (.doc, .docx) documents to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

10. **Late Papers/Assignments:** Unexcused late papers will not be accepted. Failure of technology is not an excuse. Assignments that are submitted late will lose **10%** off their final grade for each day that they are late. **After three days, I will not accept late assignments.** Any assignments that require peer interaction (i.e. discussion post responses) may not be submitted late.
11. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
12. **Academic Honesty and Definition of Plagiarism.** UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. A student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:
 - Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - Submitting materials from any source without proper attribution.
 - Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.>
13. **Students with disabilities** who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.
14. **Students who are in distress** or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
15. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
16. **Grade Appeals.** In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
17. **Course Evaluations.** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/> Students will be notified

when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/> Summaries of course evaluation results are available to students at [https://gatorevals.aa.ufl.edu/public- results/](https://gatorevals.aa.ufl.edu/public-results/) .

18. **Environmental sustainability.** Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

Schedule

This schedule is only a guide and is subject to change. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following day. Deadlines will be posted on Canvas. Late work will not be accepted. Failure of technology is not an excuse.

UNIT 0: What is literature?

Week 1 (1/8-1/12):

- **Mon. 1/8**
 - Introduction to the course/introduction to y'all!
- **Wed. 1/10**
 - Watch “[What is Literature for?](#)” video
 - Read “[Who Gets to Decide What’s in the ‘Canon’?](#)”
 - Class discussion on everyone’s literature reading experiences
- **Fri. 1/12**
 - Watch “[How to Find a Theme](#)” video
 - Class discussion on close reading strategies

UNIT 1: DRAMA

Week 2 (1/15-1/19):

- **Mon. 1/15**
 - **No class – Martin Luther King Jr. Day**
- **Wed. 1/17**
 - Read “[How to Read a Play](#)”
 - **Sign-up for in-class discussion leader slots**
- **Fri. 1/19**

- Read *A Raisin In the Sun* by Lorraine Hansberry (Act I)

Week 3 (1/22-1/26)

- **Mon. 1/22**
 - Read *A Raisin In the Sun* by Lorraine Hansberry (Act II)
- **Wed. 1/24**
 - Read *A Raisin In the Sun* by Lorraine Hansberry (Act III)

UNIT 2: POETRY

- **Fri. 1/26**
 - Watch “What makes a poem... a poem?” video

Week 4 (1/29-2/2)

- **Mon. 1/29**
 - Read Read “I’m Nobody! Who are you?”, “Because I could not stop for Death”, “I felt a Funeral, in my Brain” by Emily Dickinson
 - Watch *Dickinson* Ep 1: “Because I could not stop” (Free on Apple TV)
- **Wed. 1/31**
 - Read “Immigrants in Our Own Land” by Jimmy Santiago Baca
- **Fri. 2/2**
 - Read “Grave” by Justin Chin

UNIT 3: SHORT STORIES

Week 5 (2/5-2/9)

- **Mon. 2/5**
 - Read “Introduction to Short Fiction” by Karen Palmer
 - Read “The Black Cat” by Edgar Allan Poe
- **Wed. 2/7**
 - TBA by Viet Thanh Nguyen
- **Fri. 2/9**
 - TBA by Jhumpa Lahiri

UNIT 4: PERSONAL ESSAYS

Week 6 (2/12-2/16)

- **Mon. 2/12**
 - In class discussion: the difference between an essay versus a short story

- Read “How It Feels to Be Colored Me” by Zora Neale Hurston (Available on Canvas)
- **Wed. 2/14**
 - Read "Mother Tongue" by Amy Tan
- **Fri. 2/16**
 - Read “Crying in Hmart” by Michelle Zauner

UNIT 5: NOVELS

Week 7 (2/19-2/23)

- **Mon.**
 - Read *Tomorrow, and Tomorrow, and Tomorrow: A novel* by Gabrielle Zevin (pages TBA)
- **Wed.**
 - Read *Tomorrow, and Tomorrow, and Tomorrow: A novel* by Gabrielle Zevin (pages TBA)
- **Fri.**
 - Read *Tomorrow, and Tomorrow, and Tomorrow: A novel* by Gabrielle Zevin (pages TBA)

Week 8 (2/26-3/1)

- **Mon.**
 - Read *Tomorrow, and Tomorrow, and Tomorrow: A novel* by Gabrielle Zevin (pages TBA)
- **Wed. 3/1**
 - Read *Tomorrow, and Tomorrow, and Tomorrow: A novel* by Gabrielle Zevin (pages TBA)
- **Fri. 3/1**
 - Read *Tomorrow, and Tomorrow, and Tomorrow: A novel* by Gabrielle Zevin (pages TBA)

UNIT 7: FAIRY TALES

Week 9 (3/4-3/8)

- **Mon. 3/4**
 - Watch “Transforming Our Understanding of Fairy Tales”
- **Wed. 3/6**
 - Read “The Hare’s Bride” by The Brothers Grimm (Available on Canvas)
- **Fri. 3/8**

- Read comic adaptation “The Hare’s Bride” by Emily Carroll ([Available on Canvas](#))
- **Midterm Close Reading Assignment due by 11:59PM**

Week 10 (3/11-3/15)

- **No classes – Spring Break**

Week 11 (3/18-3/22)

- **Mon.**
 - “How to read a comic book: appreciating the story behind the art”
 - Read *The Magic Fish* by Trung Le Nguyen (pages TBA)
- **Wed.**
 - Read *The Magic Fish* by Trung Le Nguyen (pages TBA)
- **Fri.**
 - Read “‘And Now This Story Is Ours’: Fairy Tale and Collage in Trung Le Nguyen’s *The Magic Fish*” by Barbara Tannert-Smith ([Available on Canvas](#))

Week 12 (3/25-3/29)

- **Mon.**
 - Read *American Born Chinese* by Gene Luen Yang (pages TBA)
- **Wed.**
 - Read *American Born Chinese* by Gene Luen Yang (pages TBA)
- **Fri.**
 - Read “Laughter against laughter: interrupting racial and gendered stereotypes in Gene Luen Yang’s *American Born Chinese*” by Stella Oh ([Available on Canvas](#))

Week 13 (4/1-4/5)

- **Mon.**
 - In class: watch Disney+ adaptation of *American Born Chinese*

UNIT 8: FILMS

- **Wed.**
 - In-class: Workshop
- **Fri.**
 - Read “How to watch a film” ([Available on Canvas](#))

Week 14 (4/8-4/12)

- **Mon.**
 - Watch *The Truman Show* (1998, dir. by Peter Weir)
- **Wed.**

- Watch *In the Mood for Love* (2000, dir. by Wong Kar-Wai)
- **Fri.**
 - Watch *Everything Everywhere All At Once* (2022, dir. by Daniels)

Week 15 (4/15-4/19)

- **Mon.**
 - TBA
- **Wed.**
 - TBA
- **Fri.**
 - Last day of class

Week 16 (4/22-4/24)

- No classes – Instructor Pan will be away at a conference

Final assignment is due Mon. April 22nd by 11:59PM

Grading Rubric

A	100-93	C(S)	76-73
A-	92-90	C-(U)	72-70
B+	89-87	D+	69-67
B	86-83	D	66-63
B-	82-80	D-	62-60
C+	79-77	E	59-0

Score	Key Traits/ Qualities
“A-level” Paper	<ul style="list-style-type: none"> ● Substantially goes beyond analyses and ideas already discussed in class ● The thesis (or argument) is creative, clearly articulated, original, and well-supported. Does not rely on summary; offers a nuanced interpretation, not a statement of fact, and is beyond the obvious ● Subsequent paragraphs build on and support the paper’s central thesis or argument ● Examples and evidence from the texts back up (but do not overtake) your own critical analysis ● Each body paragraph follows the claim, evidence, analysis model; every paragraph has a clear function; transitions between paragraphs are smooth and build the argument effectively; the papers reads as a cohesive argument – not a collection of thoughts or bullet-points.

	<ul style="list-style-type: none"> • The paper is free of most grammatical and spelling errors. • MLA formatting is uniformly (and correctly) followed throughout. • Should have a distinct and strong conclusion that does not simply rehash the paper’s original thesis • Uses appropriate and effective organization • Tone is academic, not moralistic or evaluative
<p>“B-level” Paper</p>	<ul style="list-style-type: none"> • Follows and meets most of the requirements in the assignment guidelines • Has a good thesis, but the wording might be less clear and/or fluid or weaker in its argumentation • Relies heavily on ideas introduced in class without significant expansion • Does not analyze textual evidence as critically or as in depth as the “A” paper • Puts forth a solid argument but may have unclear language, spelling, or grammatical errors and superficial or vague analysis in a few places • MLA formatting is uniformly (and correctly) followed throughout • Organization of sentences/paragraphs might be a bit weak • Conclusion might be a bit unclear and/or weak with repetition of the intro’s wording • Tone is academic, not moralistic or evaluative
<p>“C-level” Paper</p>	<ul style="list-style-type: none"> • Follows and meets some of the requirements in the assignment guidelines • Does not clearly articulate or fully develop thesis; offers only broad intro • Does not offer new insight into a text, just repeats ideas from class discussion or other sources • Does not wholly engage with or defend the paper’s key argument throughout • The writing is largely incoherent and disorganized but may have instances of proper analysis and clear argumentation • Does not incorporate sufficient textual evidence to support the main argument and claims • MLA formatting is not uniformly (nor correctly) followed throughout • Lacks a clear conclusion • Tone might not be academic; more moralistic or evaluative
<p>“D-level” Paper and below</p>	<ul style="list-style-type: none"> • Does not address the text or does not follow assignment guidelines • Expresses no critical thought about a text, providing only summary and/or contextual information • Lacks a clearly articulated and well-developed thesis • Does not engage with or defend the paper’s key argument throughout

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| | <ul style="list-style-type: none">• Does not successfully incorporate any textual evidence to support the main argument and claims• Shows blatant disregard of proper grammar and punctuation• The writing is vague and has several errors in analysis and argumentation• Does not follow MLA formatting guidelines• May have serious organizational problems• Tone is definitely not academic |
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